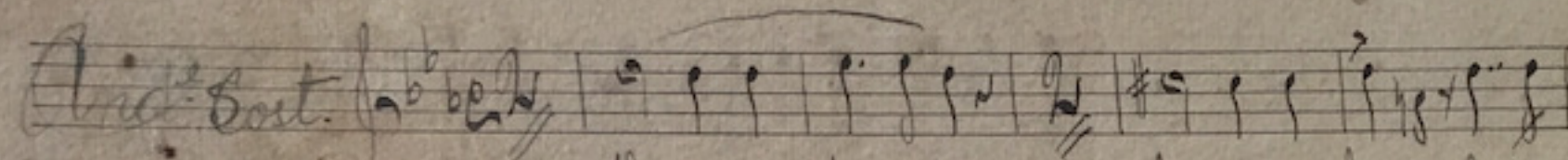


Soprano *Missa Solemn* *Op. Quatta*
Var. Cula

And. Cant. 
ky - rie e ky - rie e ky - rie e ky - rie ky - rie
e - le i son ky - rie *Cf.*
e - le i son chris - te chris - te e le i son
e - le i son chris - te chris - te e le i son chris - te
e - le i son chris - te chris - te e le i son chris - te
chris - te chris - te chris - te e - le i son e - le i son
e - le i son ky - rie ky - rie e - le i son *rall.*
son ky - rie ky - rie e le i son ky - rie ky - rie e le i son *rall.*
ky - rie ky - rie e le i son e - le i son e le i

rall
son ahi son — — — — — son

All. mod.
glo ri a — — — — — in ex cel sis De o

glo ri a glo ri a glo ri a glo ri a in — ex cel sis De o

glo ri a in — ex cel sis De o glo ri a et in ter ra

pa x ho mi — ni bus Bo ne vo lun ta tis bo ne bo

ne vo lun ta — — — — — tis bo ne bo ne — vo lun ta

tis glo ri a — — — — — *Laudamus gratias*

Domine Deus All. mod.
Do mi ne

rex — ce les — tis de o pa — ter de us om ni po tens do —

mi ne do mi ne fi — li u ni ge ni te — je su chris — te do

loria

o.

o.

o.

o.

o.

atione fact

o.

o.

o.

o.

mi ne de — us a — quis de — i fi — lius pa —

tris a — quis de — i fi — lius pa — tris de us de

i fi — lius pa tris de us de i fi — lius pa tris

fi li us pa — tris *Qui tollis - caragio*

qui tollis qui tollis pe ca ta pe ca — ta

qui tol lis pe ca ta mundi qui tol — lis pe ca ta

qui tol lis pe ca ta mundi mi se re — re no lis qui

tol lis pe ca ta mundi pe ca ta pe ca ta mundi mi — se re re

no bis mi se re re no bis suscipe de pre cationem nostram sepe ca

no bis suscipe de — pre ca — tio — nem no —

47
tran qui se des qui se des qui se - des ad

des tram pa - tris qui se des ad tram pa tris ad tram pa -

tris mi se re re mi se re - re no bis mi se re

re - no bis mi - se re re mi - se re - re no - bis

Quoniam Tacet // Cum Sancto.
Cum sancto spi ri to

in glo - ria de i cum san cto spi ri to cum san cto spi ri to in glo ria

de i de - i pa - tris in glo ria de i pa tris a -

men glo ria de i pa tris a men a - men a

men a men

Quarantaginta / 6 de Março de 1711
Edmundo F. Silva

Altus

Missa Solenne

J. Pratta

Par. Cuba

And. sost.
Ky ri e ky ri e ky ri e ky ri e

ky ri e le i son i le i son.

ky ri e ky ri e le i son ky ri e ky ri e ky ri e

rall.
ky ri e le i son le i son le i son

~~ky ri e le i son~~ *Gloria*
le i son

All. mod.
Gloria in ex cel sis De o

glo ria glo ria glo ria glo ria in - ex cel sis De o glo ria

in - ex cel sis De o glo ri a bo ne vo lon ta tis ho

tus
ne ho ne bo ne vo lon ta tis ho ne - vo lon ta

tis glo ria *Laudamus Gratias Facit*

Domine Deus - All. mod. to

De - i fi-lius pa - tris a-gnus dei - fi-lius pa -

tris do-mi-ne de-us a-gnus de-i fi-lius fi - lius pa-tris do-mi-ne de-

us a-gnus de-i fi-lius fi - lius pa-tris do-mi-ne-de-us

fi-lius pa - tris *Qui tollis miseres - Facit*

Choricon-Margiale *25* *al tis si*

mus je su je su chris - te al tis si mus je su

je su chris - te chris - te

Pace

Cum Sancto - all.^o
Cum sancto spi ri to

in glo - ria de i cum sancto spi ri to cum sancto spi ri to

in glo ria de i de i pa - tris. in glo ria de i

domine de

pa tris a - men glo ria de i pa tris a men a

- us

a men a men a men

et

Guatemala 18 de marzo de 1911
Clavimé Lulo

Handwritten musical notation on aged, stained paper. The notation is written on ten staves. The first staff contains a treble clef and a key signature of one flat (B-flat). The notation is mostly illegible due to fading and staining, but appears to be a single melodic line. The paper shows significant signs of age, including discoloration, foxing, and a large red stain on the right side.

Partial view of the adjacent page, showing handwritten musical notation and lyrics. The lyrics are partially visible and include the words "B...", "le...", "som...", "C...", "glo...", and "a...".

Tenor

Missa Solenne

G. Pratta
da Cuba

And. Sost. Kyrie e Kyrie e

Kyrie e Kyrie e le i son e le i son

Kyrie e Kyrie e Kyrie e le i son

Kyrie e Kyrie e Kyrie e le i son Kyrie e le i son e

rall le i son e le i son e le i son

Gloria - All. mod. to. Glo ri a

in-ex cel sis De o glo ri a glo ri a

glo ri a in-ex cel sis De o glo ri a in-ex cel sis

De o glo ri a bo ne bo ne ta tis bo ne bo ne bo

ne vo lun ta — tis ho ne bo ne — vo lun ta — tis

glo ria *Laudamus*

Adagio a do ra — mus ra mus a do

ra — mus ra — mus glo — ri fi ca — mus te — a do

ra — mus glo ri fi ca — mus te a do ra mus

rall
tu — mus glo ri fi ca — mus te a do ra mus

Domine Deus - All. Mod.

De — i fi li us pa — tris a gus dei — fi li us pa —

tris Do mi ne de us a — gus de i fi li us fi — li us pa tris Do mi ne de

us a — gus de i fi li us fi — li us pa tris do — mi — ne de us

Handwritten musical notation on the left page, including lyrics: tis, a do, a do, boni re de, e us.

Handwritten musical score on the right page, featuring lyrics and musical notation. The score includes a 4-measure rest and a section titled "Vire para o Cum Sancto".

fi li us pa tris

Quoniam - *mayis* - *4* - *quoniam tu so lus san ctus tu*

so lus tu so - lus do mi nus quoniam tu so lus do mi nus tu

so - lus tu so - lus - san ctus tu so -

lus tu so - lus al tis si mus Je su - chris - te

quoniam tu so lus do mi nus tu so lus al tis si mus Je - su -

Je - su - Je - su chris - te al tis si mus Je su

Je su chris - te al tis si mus Je su Je su chris - te

chris te

- *Vire para o Cum Sancto* -

11123

Cum Sancto - all.

cum sancto spi ri to

in glo - ria de i cum sancto spi ri to cum sancto

spi ri to in glo ria de i de i pa - tis in glo ria

de i pa tis a - men glo ria de i pa tis a men

a - men a men a men

Quarantaginta, 5 de Mayo de 1911

Guillermo Gule

Baiya

Missa Solenne

J. Gatta

da C. Gatta

And. Sost.

ky - ri - e ky - ri - e ky - ri - e

ky - ri - e ky - ri - e e - lei - son e - lei - son e - lei - son

elei - son elei - son ky - ri - e ky - ri - e ky - ri - e e - lei - son

ky - ri - e ky - ri - e ky - ri - e ky - ri - e

son ky - ri - e ky - ri - e ky - ri - e e - lei - son ky - ri - e ky - ri - e

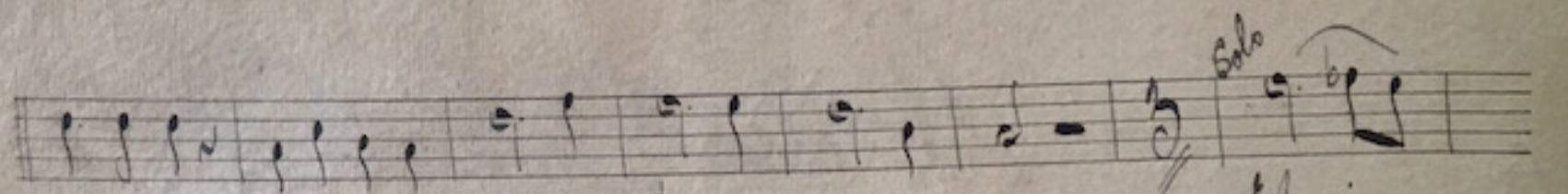
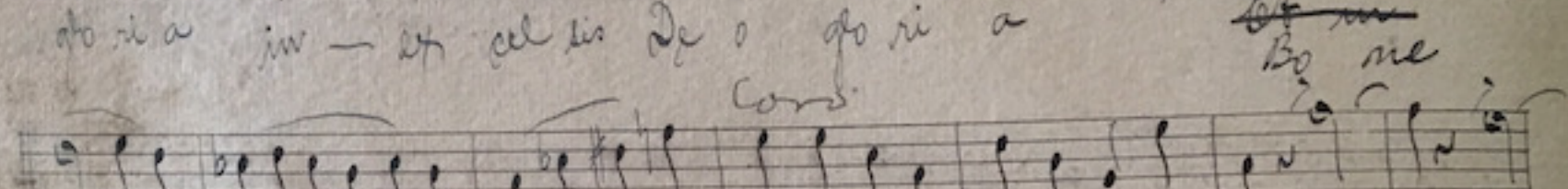
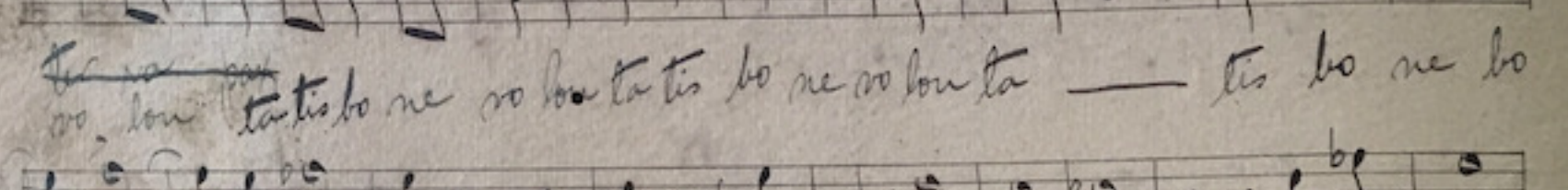
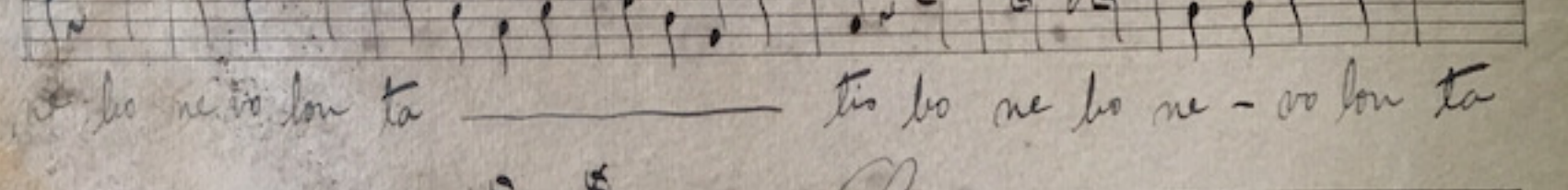
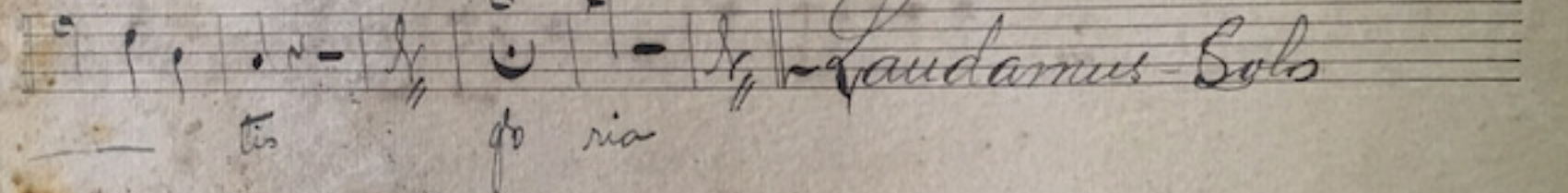
le - i - son e - lei - son e - lei - son e - lei - son e - lei - son

son e - lei - son e - lei - son

All. Marc.

go - ri - a in ex - cel - sis De - o

go - ri - a go - ri - a go - ri - a go - ri - a in - ex - cel - sis De - o


 do ri a in - ex cel sis De o go ri a *Solo*

 tis bo ne *Cons.*

 tis bo ne bo

 tis bo ne bo ne - oo lon ta

 tis go ria


 Lan da mus te lan da - mus lan

 ne di ci mus be - ne di - ci mus

 te - lau da - mus te a so ra - mus go - ri fi

 ca - mus te - a - so ra - mus go - ri - fi ca - mus te a - do

 nos mus lau - damus go ri fi ca mus te lau da - mus te gra tias

 a gi mus - ti - bi a gi mus ti bi gra tias a gi mus pro - pter ma

- quam propter ma quam fo riam tu

rall
am propter ma quam fo riam tu am

All. mod. Domine de us do mi ne

res - ce les - tis de o de us pa - ter om - ni po tens

a - gus de - i fi li us pa - tris a gus dei

fi li us pa tris domine de us a - gus de i fi li us pa

li us pa tris domine de us a - gus de i fi li us fi - li us pa

tris do - mi - ne de us fi li us pa tris

Chorale - Adagio qui tol lis

rall *tempo*
mun - di no - bis re - re no bis nos tram

no-tram de — pre ca — tio nem no — tram

his mi se re re no bis

28
an-ni-ma-mor-tu-a
al tis si mus Je su Je su

Chri — ste al tis si mus Je su Je — su — Chri — ste

Chri — ste Cum Sancto - a - ll - e - lu - i - a

san-cto spi-ri-to in glo - ria de i san-cto spi-ri-to

san-cto spi-ri-to in glo-ria de i de — i pa - tris

in - glo-ria de i pa tris a — men glo-ria de i pa

tris a men a — men a men a men

Quarantaginta 15 de Maio de 1911
C. A. M. C.

C. Basso

Missa Solemne

Op. 8. Pratta
Arr: de C. Cuba de Campos

Aud. - sost. 2: b b C

Pizz. Arco

64 Gloria - all. mod. 2: C

Vire Presto

Vire ja

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

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Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

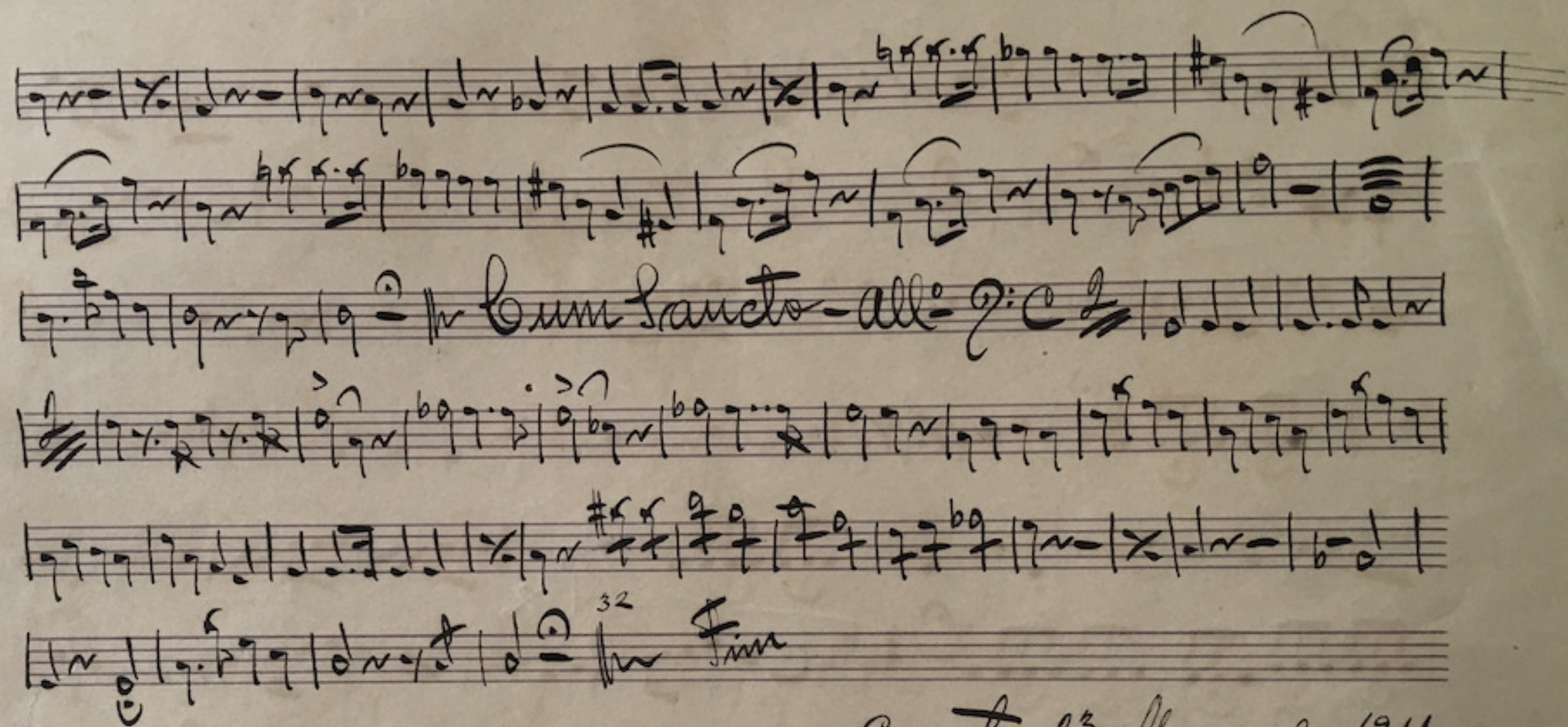
Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on the left page, including staves with notes, rests, and dynamic markings.

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following sections:

- Intollis - Adagio**: A section in 2/4 time, marked *p.* (piano). It features a melody with various note values and rests, including a triplet of eighth notes.
- Guonian - Marciale**: A section in 2/4 time, marked *p.* (piano). It features a melody with various note values and rests, including a triplet of eighth notes.
- Vive Presto**: A section in 2/4 time, marked *Vive* and *Presto*. It features a melody with various note values and rests, including a triplet of eighth notes.

The score is written in a cursive style, with many notes and rests. There are also some markings like "rall." (rallentando) and "p." (piano) throughout the piece.



Guarat. 23-Março de 1911.
Clarimundo Cuba de Campos.

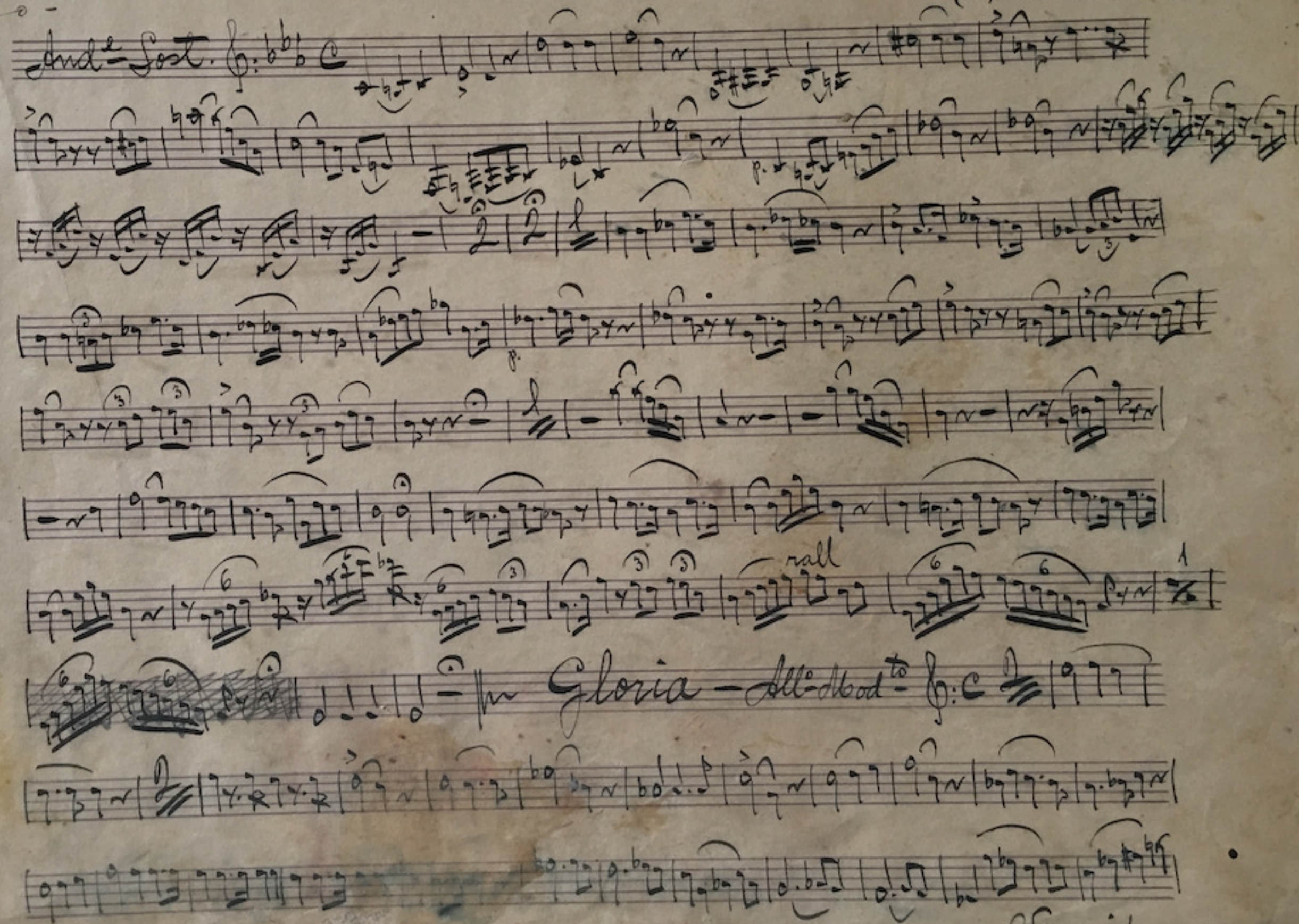
Clarinetta 1^a

Missa Solenne

G. Pratta

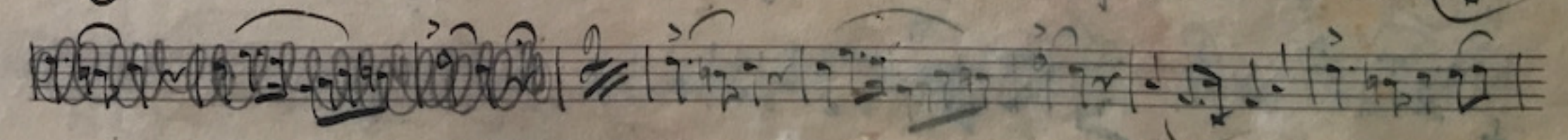
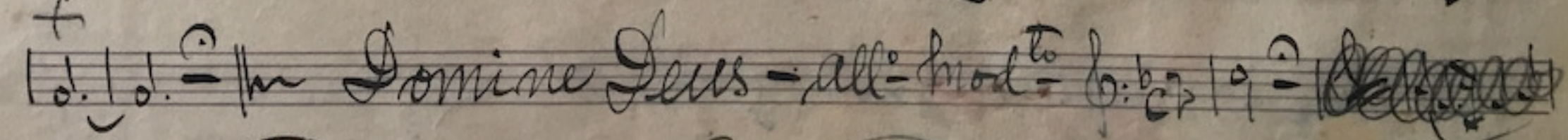
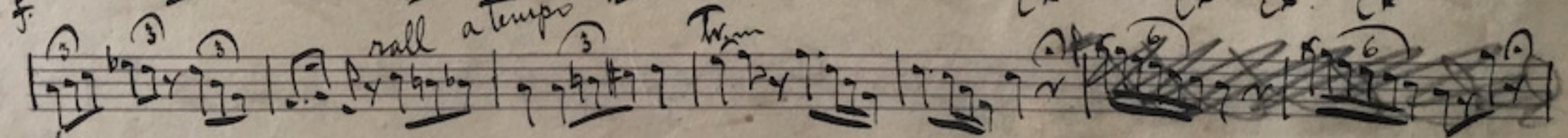
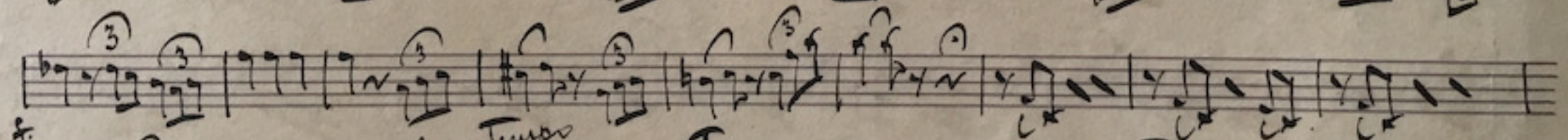
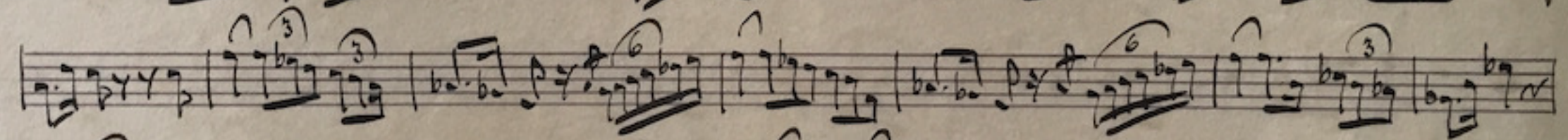
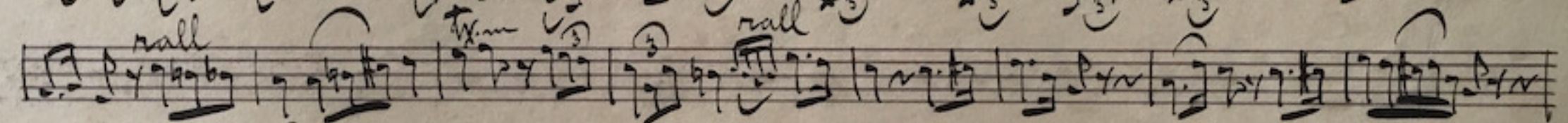
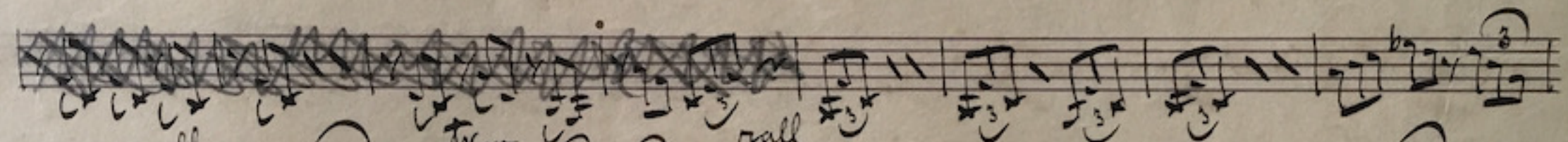
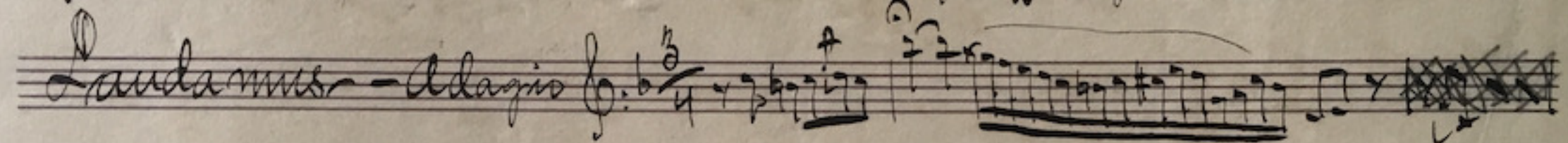
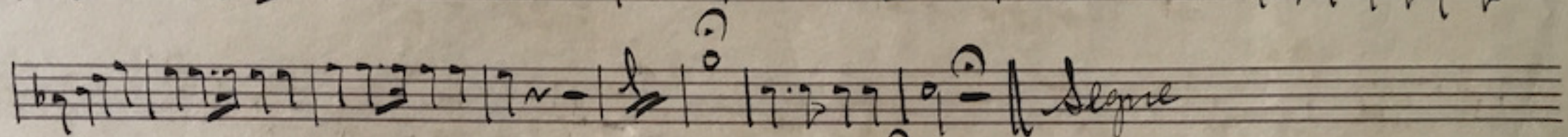
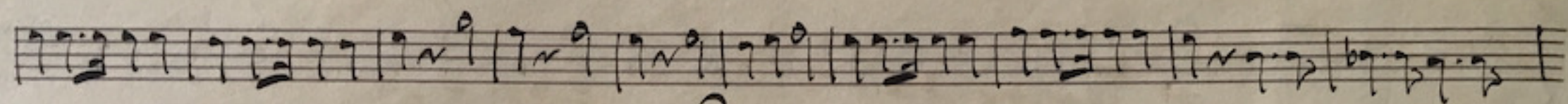
(arr: C. Cubas.)

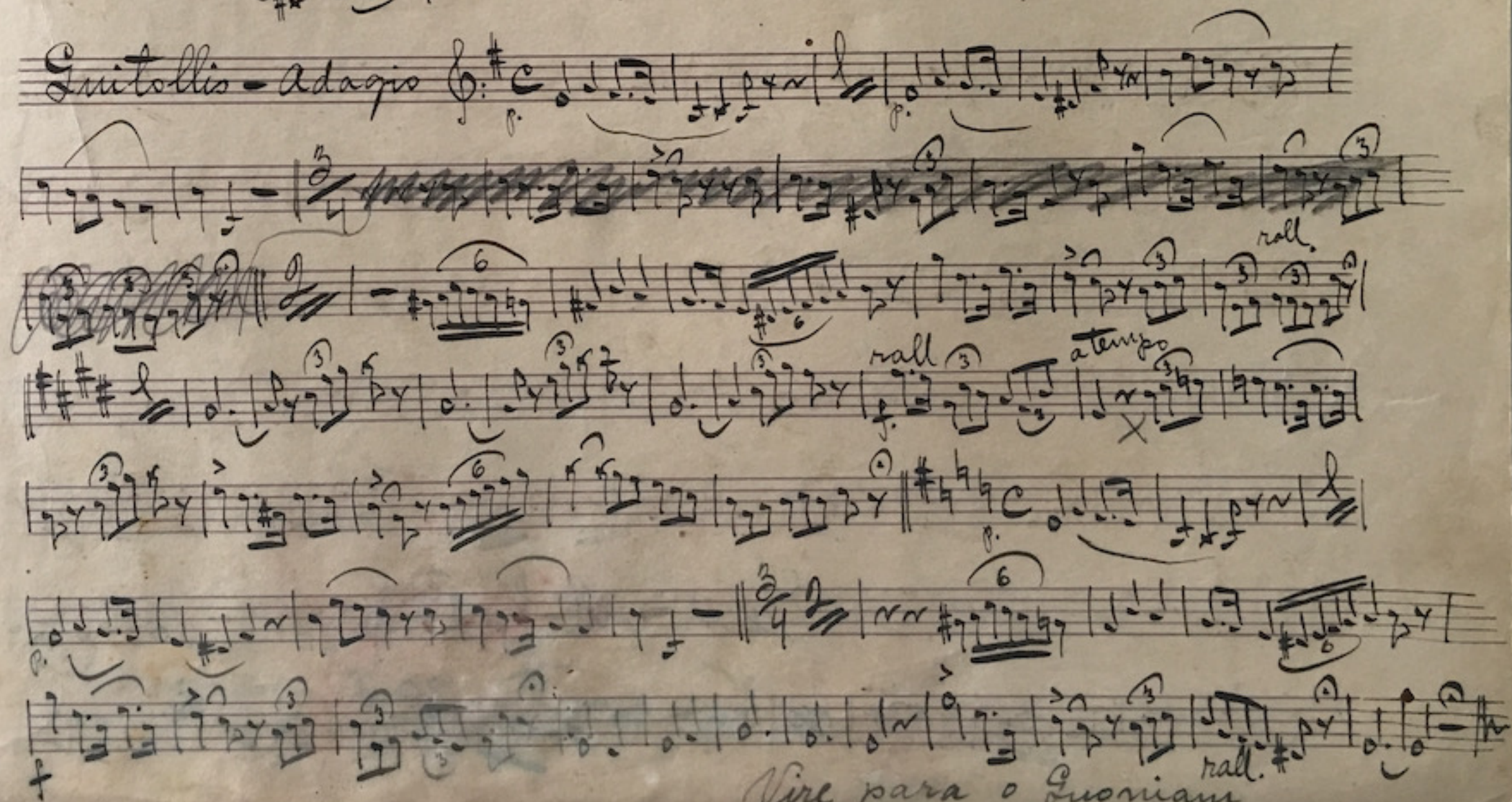
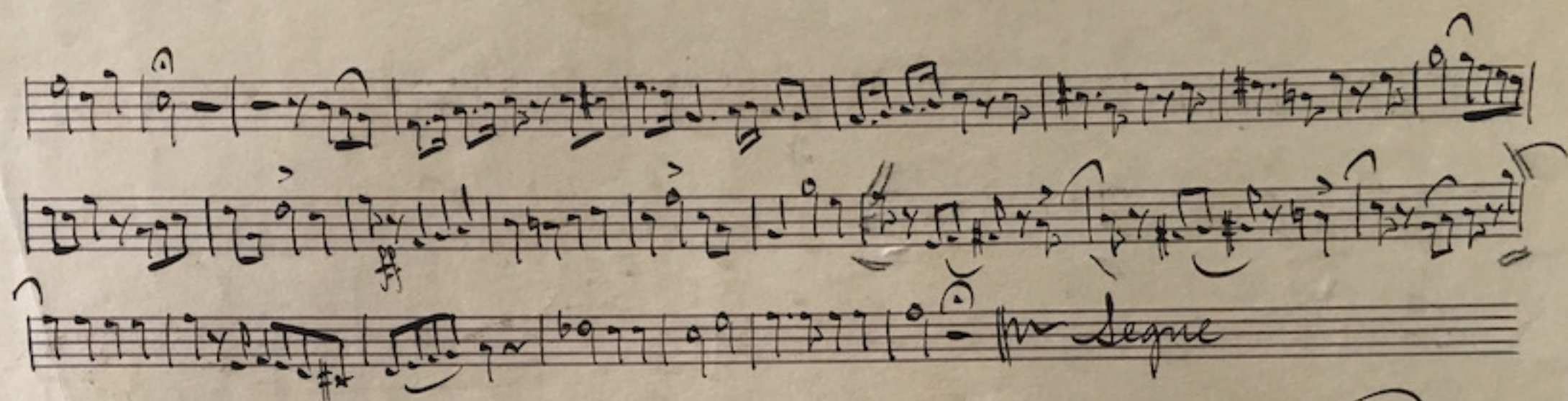
- Do -

And^{te} - Sost. 

Gloria - All^o mod^{to}

Vire ja





Gloriam - Marziale $\text{G.} \# \# \text{C}$

Cum Sancto - all. $\text{G.} \# \text{C}$

Fin

Clairmont, France - September 27-3-1888.

Trompas em Fa

« Missa Solenne »

M.^o G. Pratta
Arr: De C. Cuba de Campos

Ande. Sot.

1^a Trompa
2^a Trompa

Solo

rall.

Vire já para o Gloria

Gloria
all. - Mod. to

1^a Trompa

2^a Trompa

1^a Trompa

2^a Trompa

1^a Tromp.

2^a Trompa

Segue Laudamus

Laudamus - Adagio

1^a Trompa

2^a Trompa

1^a Trompa

2^a Trompa

1^a Trompa

2^a Trompa

1^a Trompa

2^a Trompa

Domine
all. - Mod. to

Landamus - Adagio

3 *mal*

1^a Trompa

2^a Trompa

3^a Trompa

4^a Trompa

5^a Trompa

6^a Trompa

Rall

7^a Trompa

8^a Trompa

Segue

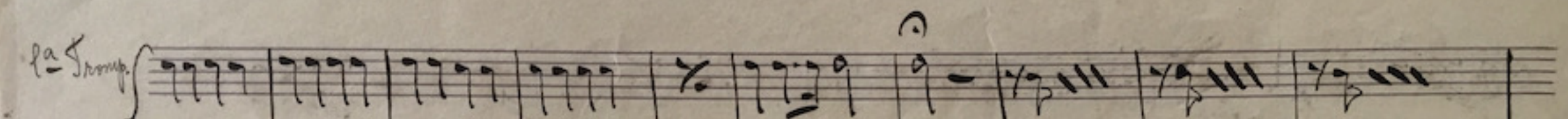
Domine Deus -

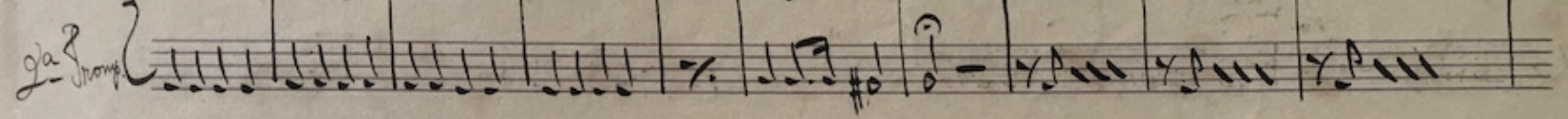
all^o Mod^{to}

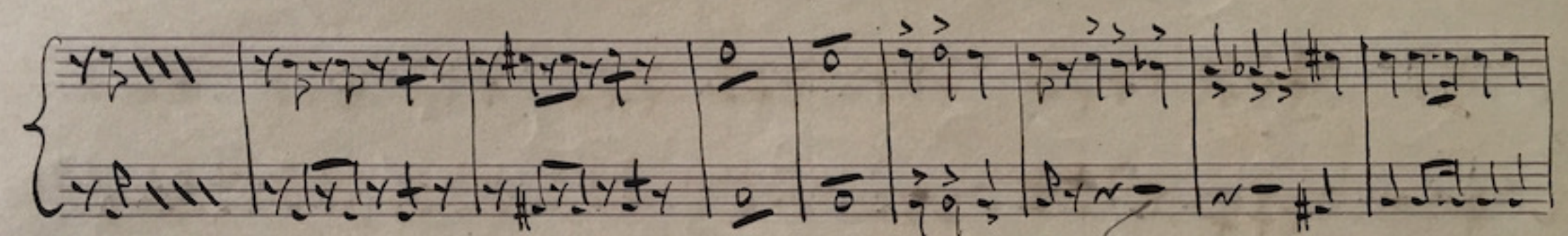
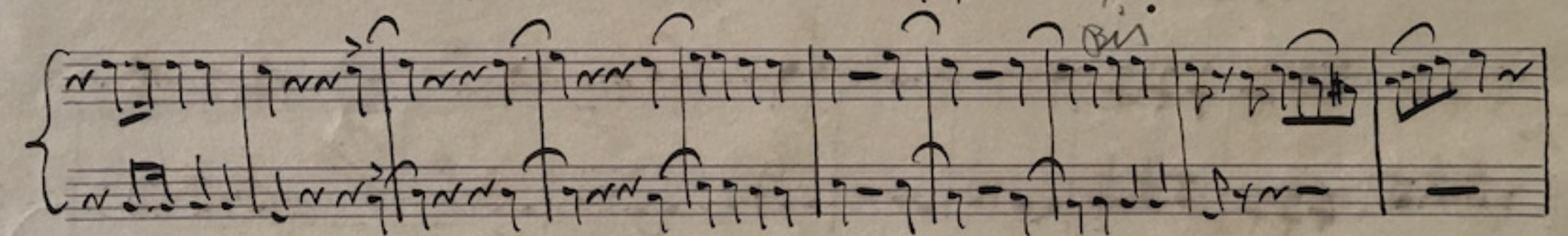
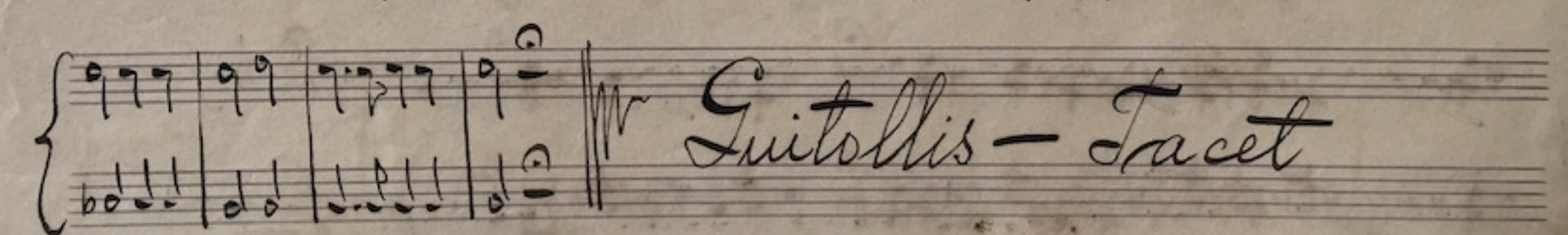
9^a Trompa

10^a Trompa

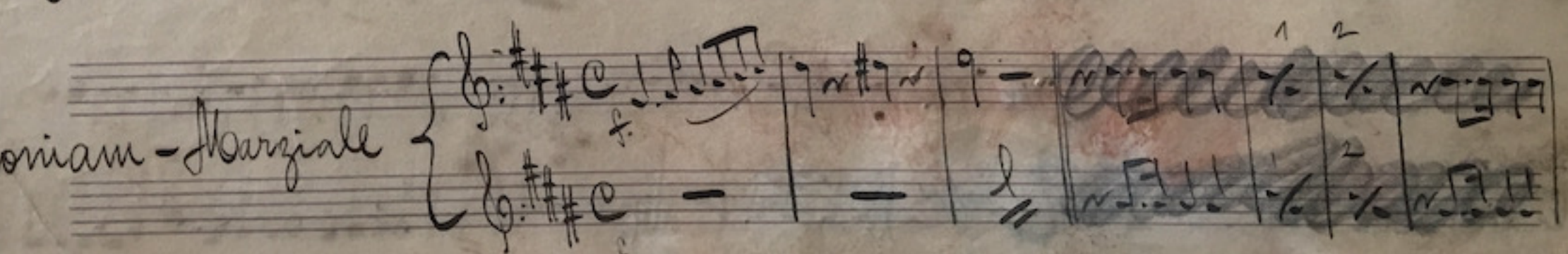
Vire ja

1a Tromp. 

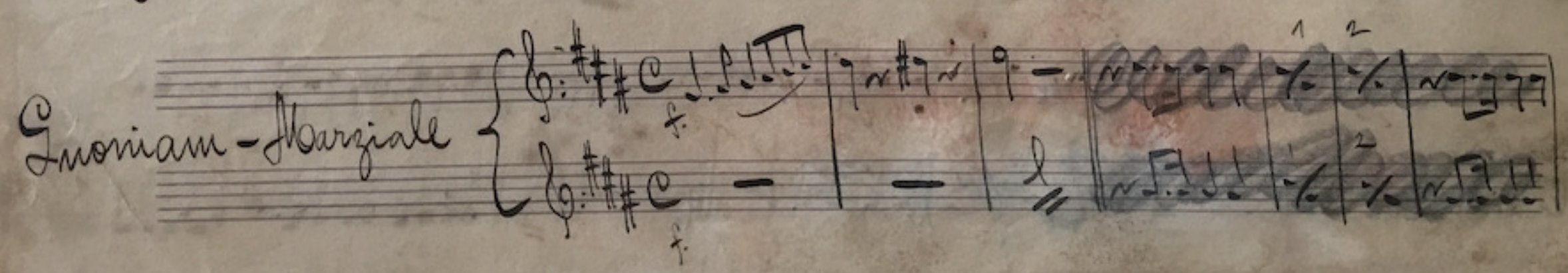
2a Tromp. 

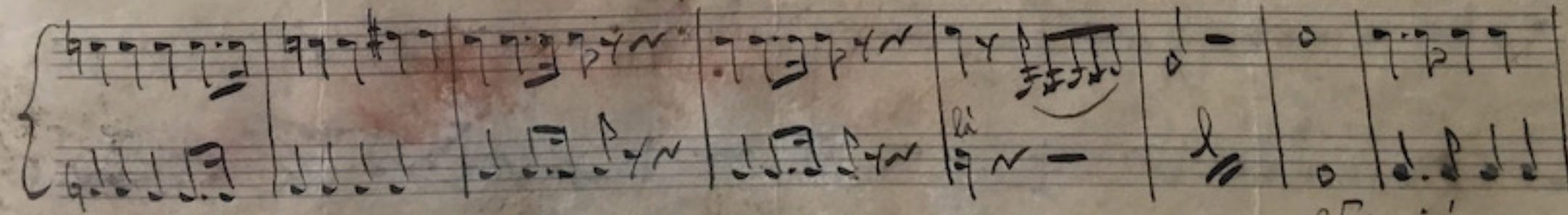
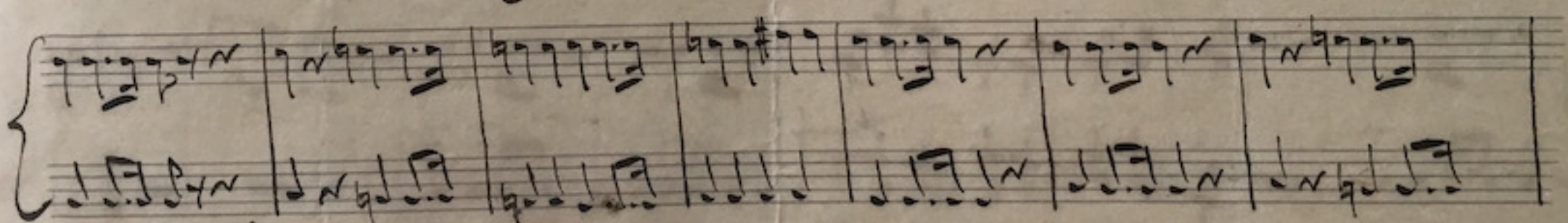
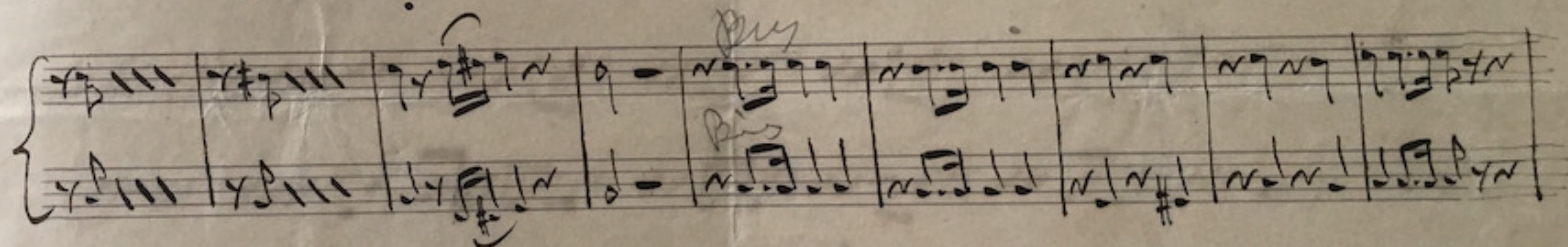
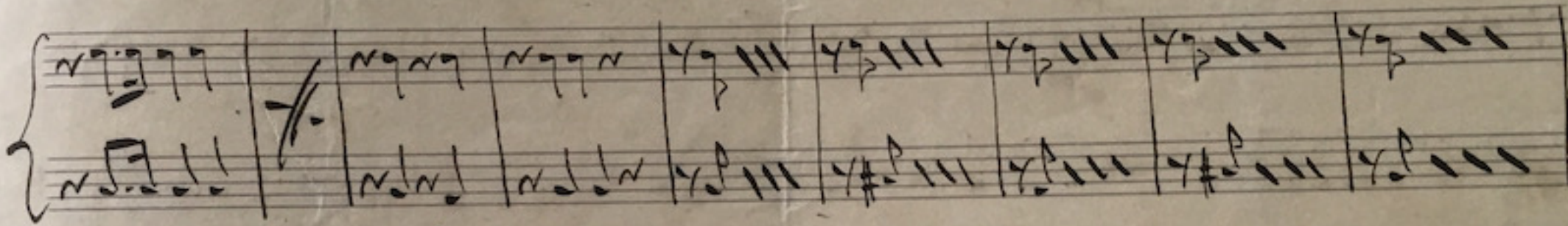
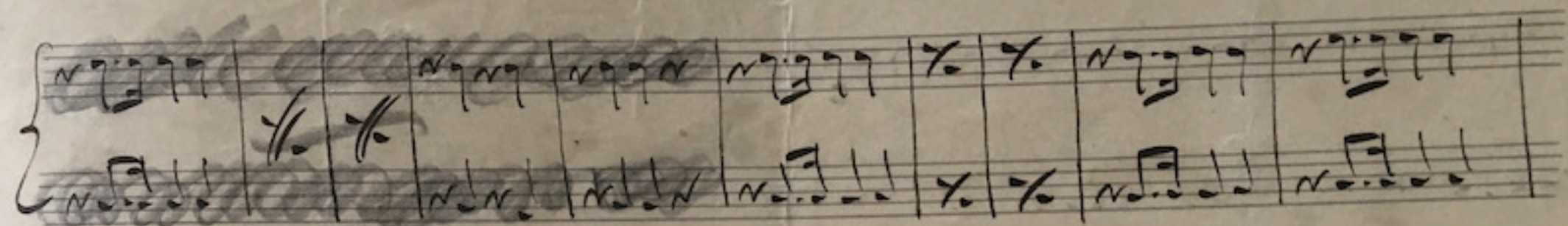
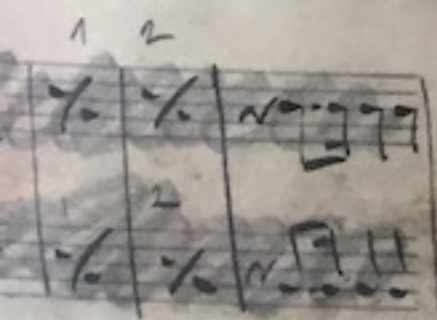
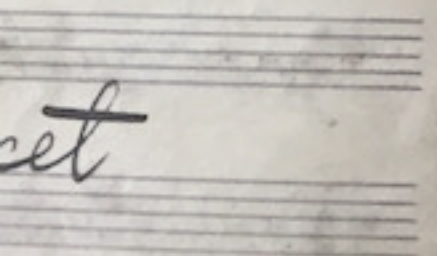
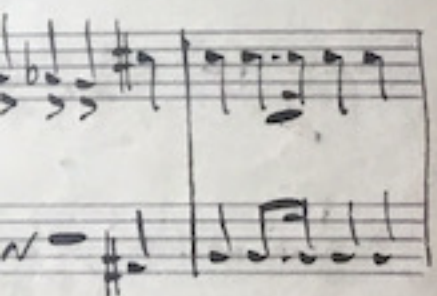
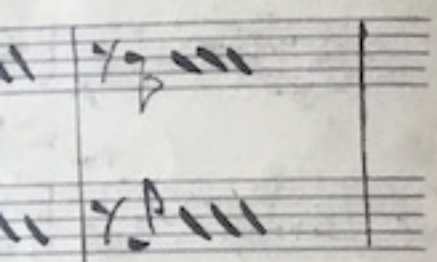




Guitollis - Tacet



Gnomiam - Marziale





1a Trompa
2a Trompa

Cum Sancto - all.

Fini

Guarat. 23-3-98.
Clarin. 1a